

# RAYMOND HITCHCOCK

America's Celebrated Comedian

While playing at the Broadway Theatre, New York, paid the following tribute to

## ED. PINAUD'S

### EAU DE QUININE HAIR TONIC

A Testimony which should carry weight

New York, Aug. 19, 1904.  
Parfumerie Ed. Pinaud,  
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now was blowing a steady gale up the river. This made his progress easier.

The sun finally disappeared entirely from view, and the first signs of an early dusk crept down from the woods, casting the western part of the river in gloom. The sight of it made Jerrold shudder. He must be ten miles from the camp. With night actually upon him he had good reason to shudder.

The first far-away yelp of the wolves came only too soon. It was responded to by others, and within half an hour the woods seemed to echo with the blood-curdling sounds. The cold perspiration stood out on Jerrold's forehead, and he breathed a short prayer. He had two heavy sticks on the sled, with which he intended to defend himself to the last; but they were poor implements for such an emergency.

Driven to desperation by the nearness of the wolves swarming down to the river's edge from nearly every side, Jerrold finally stopped in exhaustion, and tried to think.

"I cannot run away from them," he said slowly, "and I can't defend myself with these sticks. I must outwit them. But how?"

Almost as soon as the words were out of his mouth, a blast of wind blew off his hat, and that simple act brought him to his senses. He picked up the hat, and exclaimed: "I'll do it! That's my only hope."

Within a few seconds he had unrolled the yards of unbleached muslin which he was carrying back to the foreman. One end he fastened to a stick, and then doubling it he tied the other end to a second stick. The sticks were fastened in an upright position on the sled; but it was hard work to make them stay. The wind, suddenly catching the balloon-like sail, swung the sled around violently.

Jerrold realized that he had rigged up an ice-boat that would run like the wind, but it also would turn around easily and spoil everything. There was little time to work, for the wolves already were on the ice. He could hear their

pattering feet, followed by deep angry snarls.

There was no opportunity to rig up a steering arrangement, and Jerrold had to lie flat on his stomach and hold the sticks securely in their upright position, and guide his strange craft with his feet dragging behind. When he swung the sled up before the wind, the sail bellied out, and in a moment the craft was gliding swiftly across the ice.

A dozen wolves sprang out of the darkness toward him, but they just missed their prey. The clear expanse of river ahead gave him a chance to test his craft to its utmost. The strong wind made the sled fairly dance over the ice. The wolves turned and chased after him.

Jerrold gave a little exultant cry of happiness as he dashed across the ice. In vain the wolves tried to overtake him. When they approached dangerously near, a slight pressure of one foot on the ice would guide the sled sharply to the right or left. The wolves, unable to turn so quickly, would slide on in a straight line for a hundred yards.

By these tactics Jerrold was enabled to gain on his pursuers, and in a short time they were left in the rear; but the alarm had been passed down the whole line, and other wolves appeared ahead to intercept his progress.

With true cowardly instincts, the wolves did not stand directly in the way of the approaching craft, but waited until it passed them, and then snapped at the boy's legs. Once or twice their teeth tore his clothes, but they lost the race by their cowardice. They never could overtake the flying ice-boat. A single jump from ahead would have landed

anyone of them on the boy's back, and the race would have been ended. But they were afraid of this great white object flying before the wind, and they did not dare to take the risk.

Half an hour later Jerrold flew past what seemed to be the last line of wolves. Then he heard the roar of a gun, and saw a flash of light. Instantly there was a shout from near the bank, and the boy knew that he had met the lumbermen.

They had come out to meet him, expecting that something had happened; but they were not prepared for the white ghost that suddenly appeared out of the darkness. They had shot at one of the wolves, and then stood petrified with wonder and astonishment.

When Jerrold brought his craft around and dragged it toward the shore, the men were inclined to show more fear of it than of the wolves. In a few moments they were satisfied that there was nothing supernatural about the rig, and congratulated the boy on his escape.

In his cabin the foreman of the camp listened with astonishment to Jerrold's story, and when he was through said:

"Well, you're worth two men. We need fellows with ideas up here. Who else would have thought of such a trick? And you say you didn't lose the medicine or spoil the muslin for bandages?"

"No, they're both here," Jerrold answered. "The muslin is frayed a little on the ends, but not enough to hurt it."

"Wonderful, wonderful!" muttered the foreman, as he rubbed his aching limbs with the rheumatism medicine. "I won't forget it in a long day, nor you either."

## AT THE TAILOR'S

By Frank H. Brooks

A DANDY went to the sartorial parlors in a man's fashion district up town and selected his goods.

"I have made a study of dress," he said to the boss of the shop, "and while your man is measuring me I shall give you a few ideas—not my own, but from my friend Shakespeare, who knew more about what a man ought to wear than you or any of your calling.

"You know, I think Bill was a tailor in his day, as well as a playwright and actor. You go ahead and stretch your tape, and I'll do the talking. Are you ready? Well, let me cite you a few from 'Cymbeline' (act IV., scene 2):

"Cloten: Thou villain base, Know'st me not by my clothes?"

"Guiderius: No, nor thy tailor, rascal He made those clothes, Which, as it seems, make thee."

"There is no play on the word seems: your seams are different. Then again, this time from 'King Lear' (act II., scene 2). This is a dialogue, as follows:

"Cornwall: Thou art a strange fellow—a tailor make a man?"

"Kent: Aye, a tailor sir! A stone-cutter or painter could not have made him so ill,

though they had been but two hours o' the trade."

"Yes, pockets Kentucky style. Go ahead with your tape. Do you remember what Bill says in 'Much Ado About Nothing' (act III., scene 3)? Hist!

"I see that the fashion wears out more apparel than the man."

"Say, boss, that's one on you. But you know what Ophelia said in act III., scene 1 of Hamlet. It was like this:

"The glass of fashion and the mold of form, the observed of all observers."

"That's good enough for you to have written in soap on your mirror. But let me recur to 'King Lear' (act III., scene 6):

"You, sir, I entertain you for one of my hundred; only I do not like the fashion of your garments."

"Nothing personal in that, boss. It just came into my head, you know. But, I say, 'Richard III.' (act I., scene 2) put it up to the goose. Thus:

"I'll be at charges for a looking-glass: And entertain a score or two of tailors, To study fashions to adorn my body; Since I am crept in favor with myself, I will maintain it with some little cost."

"King Lear again—while you are taking the length. Remember, he says:

"Robes and furred gowns hide all." And remember in 'All's Well That Ends Well,' how the poet saith:

"The soul of this man is his clothes." "Of course you know the old one:

"For the apparel oft proclaims the man."

"That goes without saying. But let that pass. Now that you are through, I will ask you to come and have one with me, at the most convenient place. And in doing so let me still remind you that Bill understood this business, as well as tailoring. Prithee, let me paraphrase a bit to suit the occasion—no joke meant on the word suit. Let me quote you Hamlet to the Queen:

"—you shall not budge . . . till I set you up a glass."

"You see, it's on me. You have to cut out a bit of the text to make it fit the occasion. Follow me."

Exeunt both.

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